

CD 2011--107



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

CHAMBER MUSIC SERIES

Festival Winds

Monday, November 28, 2011

7:30 p.m. Walter Hall

Edward Johnson Building

80 Queen's Park

2011-12 SEASON

FESTIVAL WINDS

James Mason, Brian James, oboe
James Campbell, David Bourque, clarinet
James McKay, Christian Sharpe, bassoon
James Sommerville, Neil Spaulding, Ken McDonald, horn
Roman Borys, cello
Joel Quarrington, bass

PROGRAM

Partita in E-flat major, K. Anh. C 17.01

Attrib. W. A. Mozart

1756-1791

1. Allegro moderato
2. Menuetto
3. Romance: Adagio ma un poco Andante
4. Menuetto: Allegretto
5. Rondo: Andante

Serenade in C minor, K. 388

W. A. Mozart

6. Allegro
7. Andante
8. Menuetto in canone
9. Allegro

INTERMISSION

Serenade in D minor, Op. 44

Antonin Dvořák

1841-1904

10. Allegro vivo
11. Moderato, quasi marcia
12. Minuetto
13. Andante con moto
13. Finale: Allegro molto
14. Priora

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We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

The Men's and Women's washrooms in the basement are currently undergoing renovations and are out of service. Patrons are advised to use the washrooms on the main floor and second floor.
We apologize for the inconvenience caused.

Program Notes

Attrib. WOLFGANG AMADEUS

MOZART (1756-1791)

Partita in E-flat major, K. Anh. C

17.01 (pub. 1801)

This five-movement wind octet has bounced around the Köchel catalogue of Mozart's compositions over the years, starting out life, tentatively, in the Appendix (*Anhang*) as K. 226. Its moment in the sunshine came in 1937 when Alfred Einstein credited it as a genuine work of Mozart (K. 196e). In 1964, however, the catalogue editors banished it to what the Chief Librarian at my own university used to refer to as The Old Spuriousity Shop – the third Appendix of the current Köchel catalogue, hence K. Anhang C 17.01. Its source is a set of performance parts published by Breitkopf and Härtel a decade after Mozart's death, in 1801. Somewhat earlier, four previously unknown Partitas for wind *Harmonie* had been advertised by the Viennese music dealer Johann Traeg in handwritten copies, just five weeks after Mozart's death. All the formerly attributed Partitas (K. Anh. 17.01–07) have been lovingly curated into modern performing editions by David Bourqué and photographs of the original source material for the final four donated to the collection of the University of Toronto Faculty of Music.

WOLFGANG AMADEUS MOZART

Serenade in C minor, K. 388 (1782)

Music for winds, or *harmoniemusik* as it became known in the German-speaking countries, was to be found throughout central Europe during Mozart's lifetime.

During the period that the young Mozart was touring Europe as a prodigy, some courts would employ five or more instruments to play dinner music or outdoor serenades. The origin of this agreeable practice would appear to lie with the tradition of employing a pair of horns to accompany the hunt. The custom of pairing wind instruments continued in the early 1780s when the *harmonie* octet of pairs of oboes, clarinets, horns and bassoons became the standard instrumental grouping in Vienna, replacing the five or six players that had been the norm for two decades or more. As with most fashions in music, there was a good reason for the standardised group. It was favoured by Emperor Joseph II after April 1782, as part of a series of musical reforms -- and nowhere was *harmoniemusik* more popular than in Josephinian Vienna during the Enlightenment. It was a case of follow-my-leader: what the Emperor had, every aristocrat with pretensions to grandeur also had to have. Consequently, in the 1780s and 1790s, many composers seized the opportunity to cater to the demand for new works or adapted existing music for wind instruments. Mozart, for example, found himself scrambling to make a *harmoniemusik* arrangement of one of his own operas, *The Abduction from the Seraglio*, in July 1782, simply to be the first to the post ahead of the opposition -- "otherwise someone else will beat me to it and take the profits," he wrote to his father. Together with the grander B-flat Serenade, known variously as *Gran Partitta*, also as the Serenade for 13 wind instruments, two octet Serenades, in E flat (K. 375) and in C minor (K. 388),

crown Mozart's interest in wind music during his time in Vienna. All three works far surpass the normally modest ambitions of the genre.

The C minor Serenade is an unusually dark and serious work. It is imposing and written on an almost symphonic scale. Its commanding, sometimes explosive opening heralds an underlying dramatic intensity that is closely related to that of the Piano Sonata and the great Piano Concerto (K. 491) in the same key of C minor. Only the gentle Andante breaks the otherwise pervasive minor key. Contrapuntal ingenuity is on display in the third movement, pointedly marked *Menuetto in canone*, with an inverted canon in the central trio section. The finale remains in the minor key through a series of determined, cumulatively focussed and somewhat operatic variations until the tension is resolved in the brightness of a final, C major variation.

ANTONÍN DVOŘÁK (1841–1904)
Serenade in D minor, Op. 44 (1878)

Both Dvořák serenades – the first for strings (1875) and today's for both winds and lower strings (1878) – pay homage to the serenade tradition. The D minor serenade has at its core the traditional harmonie wind band of pairs of oboes, clarinets, horns and bassoons to which Dvořák adds contrabassoon, third horn, cello and the customary double bass. The splendid sonorities and joyful spirit of his music make for a stylized evocation of an outdoor entertainment tradition that the Bohemian composer held dear. As in Mozart's B flat *Gran Partita*, the centrepiece of the serenade is a slow movement that probes somewhat deeper than its surrounding movements. Dvořák also tips his hat in

the direction of his many Bohemian predecessors who wrote serenades by beginning at ending the piece with an entrance and exit march, a tradition that Mozart also followed in some of his Salzburg entertainment music.

Dvořák is far from solemn in the way he offers a retrospective look at the past, though. The opening movement surely has a little dry humour in the way the musicians introduce themselves with a stately – and slightly pompous – little march. A contrasting smoother, lyrical middle section is echoed in the brief coda with which the movement ends. The march itself is then echoed when it is reprised towards the end of the finale. There are additional unifying features throughout the serenade, such as the upward leap of a fourth with which each movement begins.

Like Beethoven in his Octet, Dvořák adapts the multi-movement format of the traditional serenade to the customary four-movement pattern of his own day. Although titled minuet, the second movement has less in common with an 18th century minuet than with the Bohemian folk dance known as the *sousedská*. Dvořák was to turn again to this 'neighbour's dance' – a slow triple time dance often favoured by the elderly – later in the year when he wrote the fourth of his Slavonic Dances. The second movement's contrasting trio section has the character of a *furiant*, with its striking cross-rhythms. The slow movement is a sustained love duet, with oboe and clarinet the main protagonists. It is also one of Dvořák's finest slow movements. The finale then returns to the rustic humour of the opening movement. A Bohemian village band is evoked and the rhythm of the polka emerges on the clarinet. After a revisiting of the opening march,

exuberant horn flourishes conclude the work.

The Serenade was first performed in Prague under the composer's direction November 17, 1878. Dvořák dedicated it to Louis Ehlert, a German composer and critic, whose favourable review of the first set of Slavonic Dances a few weeks earlier had helped bring him international fame. "Take a look at the Serenade for wind instruments by

Dvořák," Brahms wrote to the violinist Joseph Joachim in May 1879. "You can hardly gain a lovelier, more refreshing impression of a real, rich and attractive creative talent. Do have it played for you; I think it must be a real pleasure for the wind players!"

— Notes © 2011 Keith Horner.

Comments welcomed:

khnates@sympatico.ca

Biographies

James Mason has been Principal Oboe of the Kitchener-Waterloo Symphony Orchestra since 1979. He has appeared as a soloist and chamber musician in Canada, Spain, Germany, Japan and South America. Mason teaches at Wilfrid Laurier University.

Brian James was raised in Washington, D.C. In 2005 he became a member of Symphony Nova Scotia. Brian has performed regularly as Principal Oboe with the Kitchener-Waterloo Symphony Orchestra, Opera Lyra Ottawa and the Windsor Symphony Orchestra. He has also performed with the Buffalo Philharmonic, the Virginia Symphony and the Canadian Opera Company.

James Campbell has followed his muse to five television specials, more than 40 recordings, over 30 works commissioned, a Juno Award for Stolen Gems [Marquis Records], a Roy Thomson Hall Award, Canada's Artist of the Year and the Order of Canada. Called by the Toronto Star "Canada's pre-eminent clarinetist and wind soloist", James Campbell has performed in most of the world's major concert halls and with over 50 orchestras including the London Symphony,

Orchestre Symphonique de Montréal and the Russian Philharmonic. He is Artistic Director of the Festival of the Sound, and is a Professor at the Jacobs School of Music, Indiana University.

David Bourque has been bass clarinetist with the Toronto Symphony Orchestra since 1983. He has also performed with l'Orchestre Symphonique de Montréal and the National Arts Centre Orchestra and he is considered Canada's leading bassethorn player. Mr. Bourque's work in TV and film recording includes Moonstruck and Road to Avonlea. David's teaching is extensive, including National Youth Orchestra of Canada, Orford Arts Musique, Mount Allison, U.P.E.I., the Universities of Indiana and Western Ontario and he is currently teaching at the University of Toronto and is a visiting lecturer at Indiana University.

James McKay has recently retired from Don Wright Faculty of Music, University of Western Ontario where he was the Chair of the Department of Music Performance Studies. Jim is active as a soloist, chamber musician, acoustic researcher, teacher and orchestra and opera conductor with performances in

North America, Europe and Japan. He has been the Music Director of Symphony Hamilton since 1994, and his book, *The Bassoon Reed Manual*, was published by Indiana University Press in 2000.

Ken MacDonald, a native of Vancouver, BC, joined the Winnipeg Symphony Orchestra as Associate Principal Horn in 2001. Since 1997 he has also been Principal Horn of the Hamilton Philharmonic. Along with positions with Symphony Nova Scotia and the Vancouver Opera, he has also performed regularly with the Vancouver Symphony, the Canadian Opera Company, among other ensembles in Toronto and Vancouver. Mr. MacDonald studied at the University of British Columbia with Martin Hackleman, where he won First Prize in the VSO Competition. He has studied with Philip Myers in New York, and other major influences include singer Joel Katz of the RCM, Alan Civil, Frøydis Ree Wekre, and Roland Pandolfi. He is on the faculty of the University of Manitoba and a member of Metalmorphosis Brass Quintet.

Christian Sharpe is one of Canada's finest young bassoonists, much in demand as an orchestral and chamber musician. He is a member of the Kitchener-Waterloo Symphony Orchestra, has performed as a bassoonist and contra bassoonist with the Toronto Symphony Orchestra and Canadian Opera Company Orchestra, and can be heard in performance and recordings as principal bassoon with the Toronto Mendelssohn Choir and the Elora Festival Orchestra.

Roman Borys is one of Canada's most active chamber musicians and a founding member of the Gryphon Trio. As a producer, Roman oversees the production

and development of the Gryphon Trio's various projects and education and outreach initiatives including *Constantinople, Colour... for the End of Time* and the Young Composers Initiative. In 2009, Borys became the Artistic Director of the Ottawa Chamber Music Society, which presents Chamberfest, one of the largest and most comprehensive chamber music festivals in the world.

A native of Toronto, Roman Borys studied with Janos Starker at Indiana University and Aldo Parisot at Yale University. Roman now teaches at the University of Toronto Faculty of Music along with Gryphon Trio pianist Jamie Parker and violinist Annalee Patipatanakoon.

Joel Quarrington has long been recognized as Canada's foremost double bassist and is regarded as one of the world's leading players. His colourful performance style has entertained audiences across the country and around the world. Joel is a winner of the Geneva International Competition, and has made solo appearances in Canada, the United States, Europe and China. He has played concerti with many Canadian orchestras including those of the National Arts Centre, Edmonton, Winnipeg, Hamilton, and as well as the Toronto Symphony Orchestra. He has led many bass sections; the Hamilton Philharmonic, the Canadian Opera Company Orchestra and since September 1991, the Toronto Symphony Orchestra. In September 2006 he left the TSO to become the Principal Bassist of the National Arts Centre Orchestra in Ottawa under the direction of their music director, Pinchas Zukerman.

Joel is currently trialist for the position of co-principal bass in the London Symphony Orchestra.

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UNIVERSITY OF TORONTO FACULTY OF MUSIC



Festival Winds

Monday, November 28, 2011
7:30 pm. Walter Hall

Consisting of the Who's Who in winds, the Festival of the Sound resident ensemble performs *Serenade in D minor* by Antonin Dvořák, *Serenade in C minor* by W.A. Mozart, and *Partita in E-flat major* attributed to Mozart.

La Voix Humaine & Les Mamelles de Tirésias

December 1-3, 7:30 pm
December 4, 2:30 pm
MacMillan Theatre

The Opera Division presents a double bill of Francis Poulenc's one-act works of stunning theatrical contrast. Sung in French with English Surtitles.

A Seasonal Celebration

Wednesday, December 7, 2011
7:30 pm. MacMillan Theatre

Celebrate the season with U of T choirs in a joyous, uplifting program featuring carols and music by Eleanor Daley, Francis Poulenc, and Daniel Pinkham's *Christmas Cantata*, with members of the Wind Ensemble.



Wind Symphony

Friday, December 9, 2011
7:30 pm. MacMillan Theatre

Jeffrey Reynolds conducts the Wind Symphony in David Maslanka's power work, *Liberation*. Other works include Grainger's *Gumsucker March*, *Australian Up-Country Tune* and music by Jack Stamp, Jonathan Dagenais & Steven Bryan.

Wind Ensemble

Saturday, December 10, 2011
7:30 pm. MacMillan Theatre

Faculty flutist Susan Hoepfner performs Mike Mower's jazz-infused *Concerto for Flute and Wind Ensemble* with Gillian MacKay conducting. Other works for wind ensemble by Igor Stravinsky, Philip Sparke, Björk and Pierre Mercure.

Faculty Jazz Quartet

Tuesday, January 17, 2012
7:30 pm. Walter Hall

The high-octane foursome of David Occhipinti, Andrew Downing, Jim Lewis and Nick Fraser present an evening of standard songs with a high level of freedom and interplay.

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